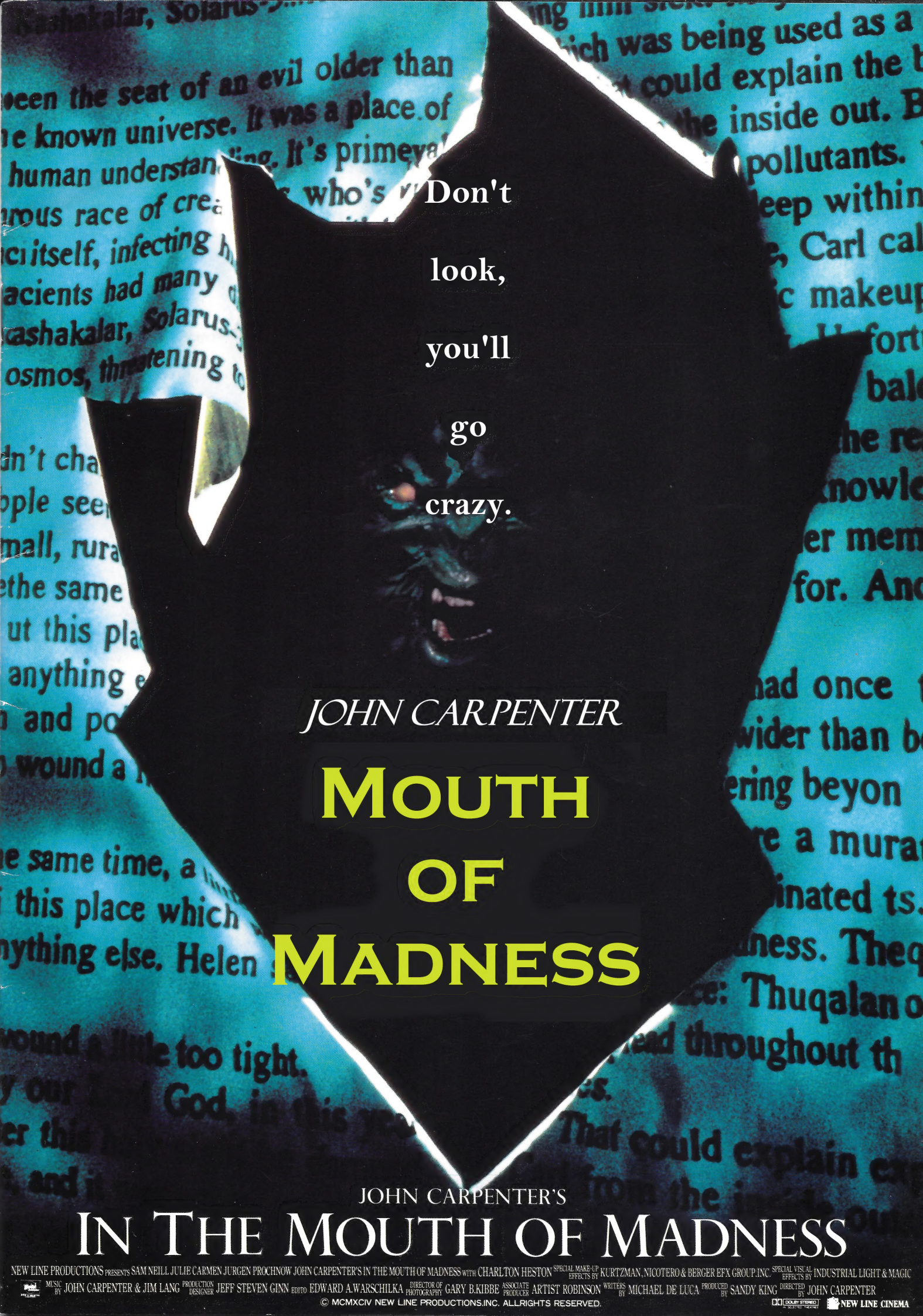

JOHN CARPENTER'S

IN THE MOUTH OF MADNESS

NEW LINE PRODUCTIONS PRESENTS SAM NEILL JULIE CARMEN JURGEN PROCHNOW JOHN CARPENTER'S IN THE MOUTH OF MADNESS WITH CHARLTON HESTON SPECIAL MAKE-UP EFFECTS BY KURTZMAN, NICOTERO & BERGER EFX GROUP, INC. SPECIAL VISUAL EFFECTS BY INDUSTRIAL LIGHT & MAGIC

MUSIC BY JOHN CARPENTER & JIM LANG PRODUCTION DESIGNER JEFF STEVEN GINN EDITO EDWARD A. WARSCHILKA DIRECTOR OF PHOTOGRAPHY GARY B. KIBBE ASSOCIATE PRODUCER ARTIST ROBINSON WRITERS BY MICHAEL DE LUCA PRODUCED BY SANDY KING DIRECTED BY JOHN CARPENTER

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DOLBY STEREO

NEW LINE CINEMA

INTRODUCTION

■ INTROCUCTION

I WOULD LIKE YOU TO WATCH THIS MOVIE WITH A CERTAIN MENTAL BALANCE.

JOHN CARPENTER

As we approach the uneasy end of the century, a groundbreaking, new type of "Psychopath" film has been born.

What if a novel, which is merely a product of human imagination, gains evil and insane powers and begins to change the real world one after another... What if we (the audience) enter a fictional world along with the protagonist of the film "In the Mouth of Madness"... And if the distinction between reality and fiction disappears... What kind of mental state will humans fall into? This is a crazy film presented to people at the end of the century by John Carpenter, the genius of sci-fi horror films known for "Halloween" and "Escape from New York."

Written by Sutter Cane, the century's most astonishing bestselling author whose works have been translated from English all over the world, this insane novel causes the following symptoms in the reader: "First, it drives the reader insane with a horror so incredible that it creates an anatomy of fear. The story is full of chilling realism, causing excruciating physical and psychological symptoms, such as headaches, depression, even schizophrenia... and the reader is engulfed in a world of evil."

The story begins when John Trent, a cynical and suspicious insurance investigator, is asked to search for the missing Kane and retrieve the manuscript of his new novel, "The Mouth of Madness." Eventually, he and his editor Linda Stiles arrive at the fictional town of Hobb's End, which is written in Kane's novel, and there they discover the existence of Kane, who can freely change reality. Kane plans to destroy humanity, create a new world, and become a god.

"Reality is constantly changing"

Trent experiences this truth and gets lost in the Mouth of Madness created by Kane, suffering from a reality where the boundaries between reality and fiction are blurred. Furthermore, at the end, he learns the shocking truth that he is the most important person to realize Kane's ambitions. Trent's identity, as well as his mind, are destroyed by the truth.

By watching the film, audiences can imagine themselves in the role of Trent, the protagonist of "In the Mouth of Madness," and enter Kane's world of madness, experience fear, and fall into madness themselves. There have been many films that depicted madness in the past, but there have never been any films that created madness. As the story progresses, which overturns the common sense of cinema, the structure of horror hidden in multiple layers stimulates Trent's mind and the sensibilities of the audience. "In the Mouth of Madness" transforms from an objectively entertaining film into an innovative film that drives the audience into madness.

In The Mouth of Madness

"There is no one else who could direct this film other than Carpenter," asserts the film's writer and executive producer Michael De Luca.

Carpenter has continued to depict the fear lurking in the darkness of the human heart in films such as "Assault on Precinct 13," "The Thing," and "They Live," and has released one masterpiece after another of his horror films. This film will undoubtedly be one of the best in his horror filmography.

The staff includes regulars from Carpenter's films whom Carpenter has always trusted. The film is produced by Sandy King, who has worked on Carpenter's films since Starman and is Carpenter's wife in private, cinematographer Gary B. Kibbe from Paradigm and They Live, special effects by ILM from The Invisible Man, and special makeup by KNB Effects from Body Bags. The many grotesque monsters created by KNB Effects are a major highlight of the film. Carpenter is also known for composing his own music, and with the help of Jim Lang, his new musical partner for Body Bags, he creates eerie yet rhythmic sounds.

To perfect the visual of Carpenter's madness, the cast also included Carpenter supporters. John Trent was played by Sam Neill, known for his work in "Jurassic Park" and "The Piano." He worked with Carpenter on "The Invisible Man" in 1991 and hit it off with him. He took on the difficult role of a man who falls in love with the director and goes insane, and he performed brilliantly. Jurgen Prochnow, known for his work in "Das Boot" and "The Body," plays Sutter Cane, a horror novelist obsessed with becoming a god, and his restrained performance brings realism to the charismatic character. Linda Stiles is played by Julie Carmen, known for her work in "Gloria" and "Milagro." She had long been interested in playing the strong-willed heroine roles that Carpenter portrayed, and this role finally came to fruition. Also unforgettable is the performance by Oscar-winning actor Charlton Heston, known for his roles in "Ben-Hur" and "The Ten Commandments," in the powerful role of Harglow, the publisher of Arcane Publishing.

Now, horror movies are entering new territory with Carpenter's psychopathic film, "In the Mouth of Madness"!

■ John Trent ■

Sam Neil

Neil stars as John Trent, a cynical insurance investigator who, while investigating the disappearance of a world-famous horror novelist, finds himself drawn into a mysterious world where fantasy and reality intertwine and change the course of human life. Neil is thrilled to have received widespread acclaim for two commercially and critically acclaimed films: Steven Spielberg's "Jurassic Park," the second highest-grossing film of all time, and Jane Campion's "The Piano," a drama filmed in his hometown of New Zealand that won an award at this year's Cannes Film Festival and also premiered at the Toronto and New York Film Festivals.

Neil has become one of the world's top actors thanks to his acting career, which includes films such as "The Brilliance of my Youth," "The End of a Dream," "The Hunt for Red October," "Dead Calm," "Ordinary Women," "Death in Brunswick," and John Carpenter's "The Invisible Man." Other credits include "A Cry in the Dark" (his debut film in 1977), "Plenty," and Attack Force Z." Neil won an Australian Film Institute Award for his role opposite Meryl Streep in "A Cry in the Dark" and was nominated for a Best Actor award for "Death in Brunswick." He was also nominated for a Golden Globe and a BAFTA for his role in the TV series "Reilly: Ace of Spies." He has also been nominated for a Golden Globe for his role in the Hallmark Hall of Fame television movie "One Against the Wind" and most recently for his role opposite Anjelica Huston in ABC's "Family Picture," in which he plays a father trying to open up his autistic child's mind.

■ Linda Styles ■

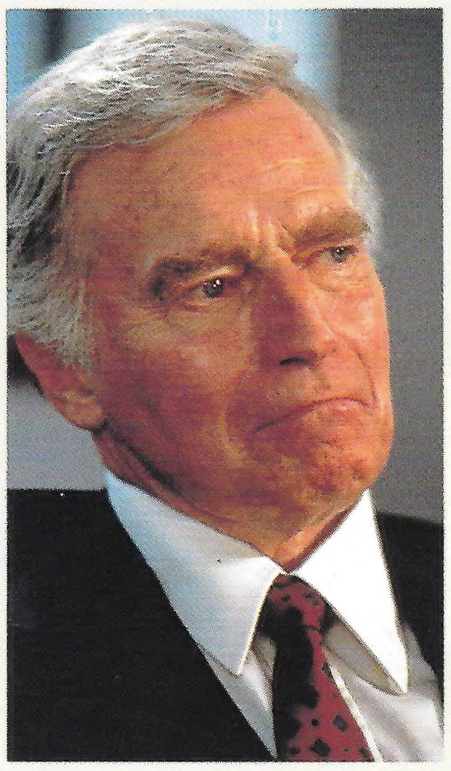
Julie Carmen

She plays Linda Stiles, a high-powered editor at Arcane Publications who believes that Sutter Kane's latest, long-awaited novel, In the Mouth of Madness, points to a bleak future for humanity.

Carmen has appeared in numerous films, television shows and stage productions, including her role in John Cassavetes' Gloria, for which she won the Best Supporting Actress award at the Venice Film Festival.

Other films she has appeared in include Robert Redford's "Milagro," "Fright Night II," "Blue City," "The Juggler," "Love and Sorrow," "Paint It Black," "Cold Heaven" and "Sex, Murder and Salsa."

Her television appearances include TV movies and miniseries such as Showtime's "The Neon Empire," "Curacao," "Drug Wars II," "Finding Your Way Home," "The Freddie Prinze Story," "Fire on the Mountain," and "Search for the Nightstalker," as well as TNT's "Billy the Kid."



■Jackson Harglow■

Charlton Heston

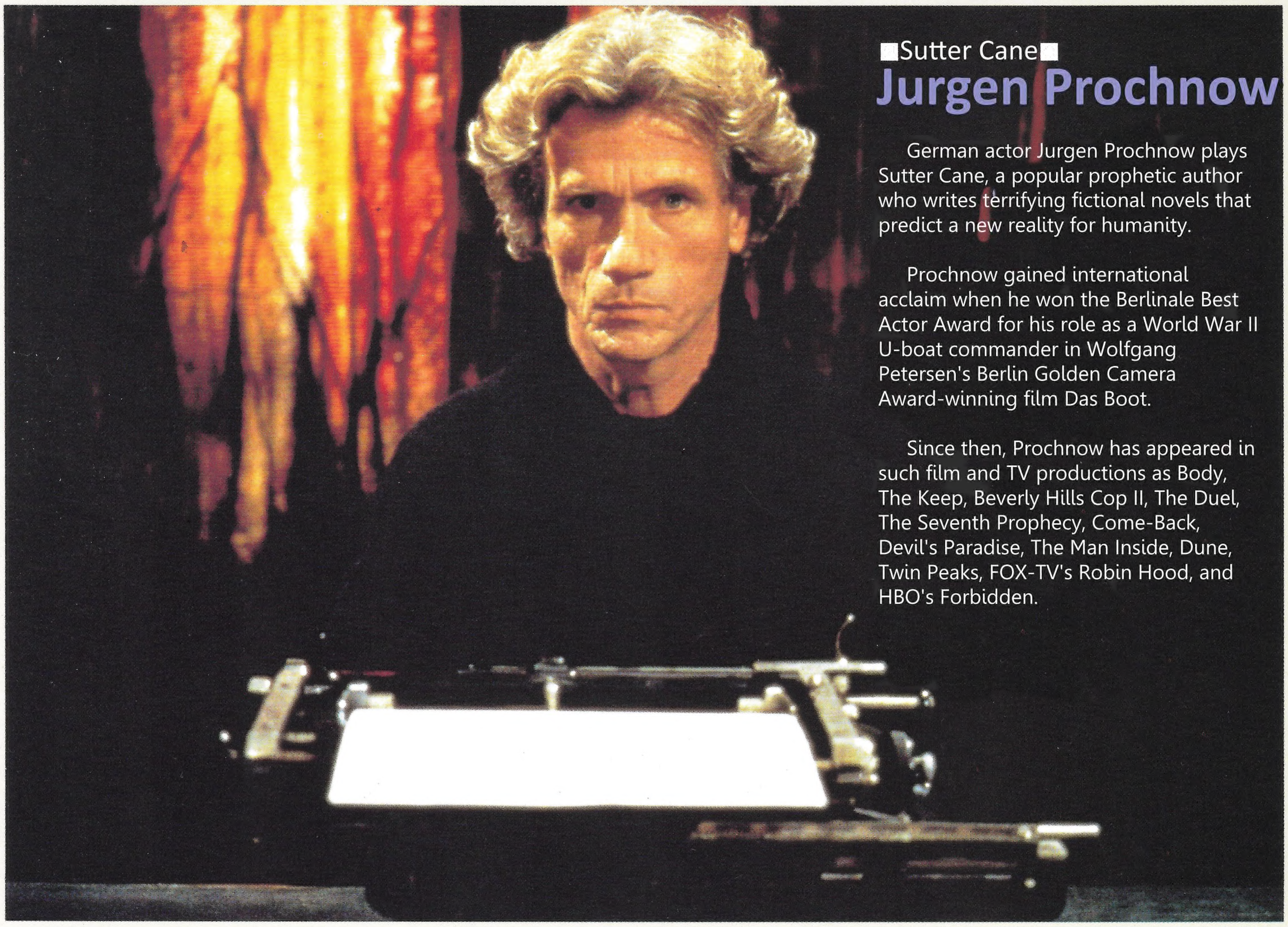
Academy Award-winning actor Charlton Heston plays Harglow, a publisher at Arcane Publishing who becomes embroiled in the disappearance of horror novelist Sutter Cane.

Heston is a veteran actor who has appeared in over 40 films, including "Ben-Hur" (for which he won the Academy Award for Best Actor in 1959), "El Cid," "The Greatest Show on Earth," "The Great Passion," "The Ten Commandments," "The Big West," "55 Days at Peking," "The Greatest Show on Earth," "The Warl Lord," "Planet of the Apes," and "Khartoum."

His other credits include Earthquake, Treasure Island, Wyoming, Panic in the Stadium, Soylent Green, The Omega Man, The Last Man on Earth, The Great Duel, Will Penny, Airport '75, Hijack, The Three Musketeers, The Tale of Number One, Major Dundee, The Private War of Major Benson, The Pirate King, Pony Express, and his debut film, Dark City, in 1950. Most recently, Tombstone.

CAST PROFILE

■CAST PROFILE



■Sutter Cane■

Jurgen Prochnow

German actor Jurgen Prochnow plays Sutter Cane, a popular prophetic author who writes terrifying fictional novels that predict a new reality for humanity.

Prochnow gained international acclaim when he won the Berlinale Best Actor Award for his role as a World War II U-boat commander in Wolfgang Petersen's Berlin Golden Camera Award-winning film Das Boot.

Since then, Prochnow has appeared in such film and TV productions as Body, The Keep, Beverly Hills Cop II, The Duel, The Seventh Prophecy, Come-Back, Devil's Paradise, The Man Inside, Dune, Twin Peaks, FOX-TV's Robin Hood, and HBO's Forbidden.

MADNESS RUNS RAMPANT IN REALITY AND FICTION

After "Halloween," the succession of hits such as "The Fog," "Escape from New York," and "The Thing" made the reputation of "John Carpenter" as a horror brand ring out around the world, but it must be admitted that his reputation has been fading a little recently. It is not a problem of Carpenter alone, but the horror genre as a whole has fallen into a kind of structural recession. As if returning to the origin, major works such as Dracula and Frankenstein have appeared, but those are in a slightly different context of horror. If the indie genre that is betting on the pride and ideas of the junk genre is not doing well, this genre, which lies in deviation, cannot be said to be booming in the first place. He tried to break through the borders of horror, such as by adapting H.F. Saint's best-selling novel "The Invisible Man" into a film, but this only made the brand image of "Carpenter" vague. It is important to note that the quality of his works has not declined. In fact, if you were to line up all of his works, you would be amazed at the strict quality control. (My personal favorite is probably the most pointlessly fun of all, "Ghost Hunters.")

Carpenter had seemed to have stayed away from horror since They Live (1988), but in 1994 his name was being mentioned again with increasing frequency, mainly among fans of imported laser discs.

Starting with the complete untrimmed version of Assault on Precinct 13, an early work that Tarantino also praised, the director's cut of New York and the collector's edition of Halloween were released one after another. The TV omnibus Body Bags, the first pure horror film since They Live, was also released on video. The pairing with Tobe Hooper's Texas Chainsaw Massacre caused a little buzz, but this pairing reminded me of the revival of a comedy duo at the height of their power in a rundown theater, and even brought a few tears. I feel like I'm letting out something inauspicious in a place that should be cheerful, but please understand that this is to loudly proclaim the following words.

"Don't worry! Carpenter is alive and well!"

He has returned with his thrilling new film, "Mouth of Madness," which cuts into the membrane between reality and unreality. Moreover, he is so energetic that he has already begun filming a remake of the sci-fi masterpiece, "The Shining Eyes."

Incidentally, in an interview with Fangoria magazine asking if Mouth of Madness was a return to the genre, he replied, somewhat indignantly, "I've never left the genre."

It was Carpenter's love of the horror genre that led him to write the foreword to Behind the Mask, a book about special effects makeup artists, despite being asked to do so while still in the middle of filming Mouth of Madness.

Now, Mouth of Madness, at the entrance to madness. The most shocking still distributed for promotional purposes is that of private detective Sam Neill, huddled in a hospital ward with crosses drawn all over his body, in the state of "Hoichi the Earless." What happened to him? After watching the movie, I understood the meaning. Sam's body (or part of it) is carried away to the underworld like Hoichi. Is he safe? However,

MOVIE CRITIC MAKOTO TAKIMOTO

something much worse is going to happen. It is ..... that is carried away. It is quite a unique apocalyptic vision. However, Umezu Kazuo already...

Two horror writers were involved in the story structure of "Mouth of Madness," which is a treat for horror novel fans. One is H.P. Lovecraft, the creator of the Cthulhu Mythos, and the other is Stephen King, a bestselling modern horror author. Lovecraft has been a great favorite of Carpenter since his student days, and in an early interview, he said he wanted to adapt "The Rats in the Walls" into a film. The gist of the Cthulhu Mythos is that the evil Elder Gods, who ruled the Earth before being banished by the gods, show signs of regaining control if there is an opportunity, and this idea is involved in the climax of the film. Their slimy, grotesque, and clumsy appearance is daunting!

On the release date of the novel by Sutter Cain, a horror writer who mysteriously disappears, riots break out as people try to buy the book. If this depiction appeals to the audience with realism, it is because of the enthusiasm for King's novels among American readers over the past 20 years. The film makes the point of saying that his novels "sell better than King's," reinforcing the reality of Sutter Cain. Sutter Cain's novels, which drive readers insane, are bookdrome, not videodrome. What if the death of the "world" was already written in his novel as the "Necronomicon"? What if the "world" follows the novel? In this way, a horror version of the butterfly effect is created, where reality is absorbed into fiction. The fact that the story line is cut off and a zigzag pattern is drawn is a diversion, as if the whole thing is a "hallucination" by Sam Neill. And at the end, Carpenter sets up a film within a film, or rather a film outside of a film that draws us in as well. The nested structure is dazzling. In any case, "Mouth of Madness" is a film that Carpenter thoroughly enjoys, aiming to stir the viewer's mind. This is a good opportunity to put your finger in your head and get your mind sloshing around.

STORY

■ストーリー

In a psychiatric hospital that feels like a prison, Dr. Wrenn (David Warner) visits a patient, Trent (Sam Neill), and listens to what he has to say. He has a premonition that something incredible is going to happen.

The incident begins when Sutter Kane (Jurgen Prochnow), a horror novelist with a cult following, disappears.

Trent, a suspicious and sarcastic insurance investigator, is chatting with an acquaintance at a cafe after finishing a job as usual when suddenly a man with an axe attacks him. The man's eyes are a strange color and shape, and he seems completely insane. The madman asks Trent, "Have you read Sutter Cane's book?" and is shot dead by a police officer the next moment.

That night, while Trent was watching TV at home, he came across a strange news story: Kane's many enthusiastic fans were rioting in bookstores around town, unable to wait for the release of his new book, "Mouse of Madness."

The next day, Trent is asked by Harglow (Charlton Heston) of Arcane Publishing to find Kane and retrieve the manuscript of "The Mouth of Madness" as soon as possible. There, he discovers that the last person he saw was his agent, who is the same man who attacked Trent the other day.

When Trent stops by a bookstore to buy Kane's novel for reference, he finds the staff busy sorting out books scattered during the riots. When Trent stops by the Kane section, a young man with bruises under his nose and on his chin stares at him and mutters, "I can see it." Trent leaves the bookstore without paying any attention to it, and in an alley near his house, he witnesses a burly police officer beating up a man. On a nearby wall, the words "I can see it" are spray painted.

That night Trent was exhausted as he read Kane's book, hoping to find a clue...

Trent woke up from his dream and, as if drawn by some force, tore off the cover of the book.

Putting it all together like a puzzle, he discovered it was a map pointing to an old town in New England.

Trent and Linda Styles (Julie Carmen), Kane's editor at Arcane Publishing, set out to search for the location. While driving at night, Styles was struck by a strange hallucination while Trent was asleep, and when it disappeared, they saw the fictional town of Hobb's End, which appears in all of Kane's novels.

As described in Kane's novel, the town is home to the Pickman Hotel, its hostess Pickman, and a large Byzantine church from the hotel windows.

The two immediately go to the church and witness the exact same scene as described in the book. The townsmen gather at the church with rifles and demand that Kane return their child. The church door opens and a cute child appears, but then he turns into Kane and a Doberman attacks the men. Trent is shocked by the horrific scene unfolding before his eyes and suspects that it is clearly a promotion by the publisher, but Styles insists that it is real.

That night, Styles goes to the church alone and is told the horrifying truth by Kane: "The monsters who once ruled the earth secretly wished to be resurrected, and gave me the power to change reality. The world I write will become reality. I will become God..." Kane has already transformed into a grotesque monster, and Styles is captivated by his evil power.

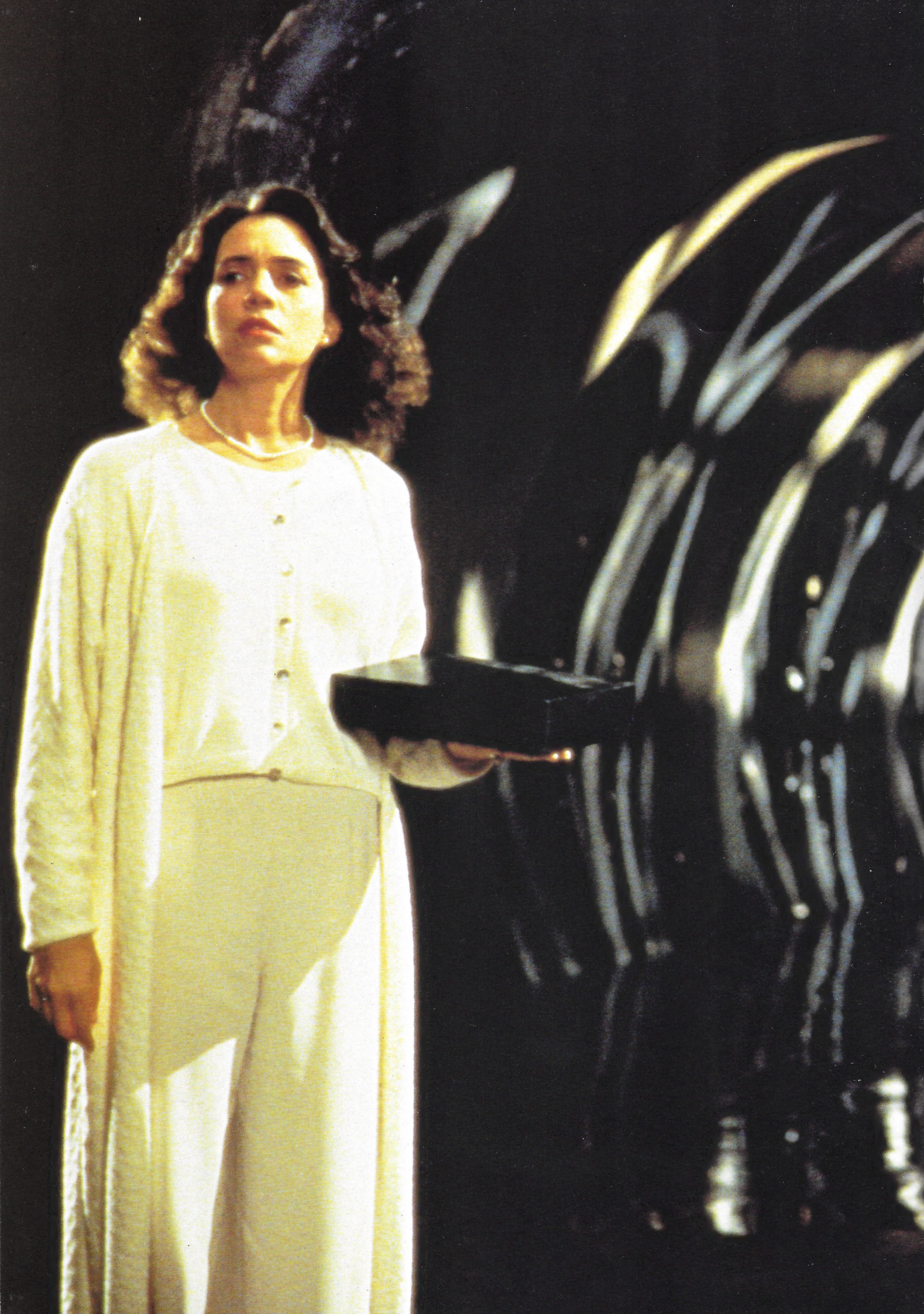
When Trent returns to the Pickman Hotel, he senses Styles's unusual mental state and goes down to the basement to call for help, where he witnesses Mrs. Pickman with a strange tentacle growing from her. Stiles then transforms into a monster, and when he hurriedly escapes to the main street, he finds that the townspeople have become a group of monsters. Trent tries to escape Hobb's End, but no matter how far he goes, he always ends up back in the same place. Trent's mind is on the verge of collapse due to the constant terror.

When Trent wakes up after losing consciousness, he finds himself in a church, where Kane and Styles are waiting for him. Kane tells Trent to bring back the horror novel he just finished, "Mouse of Madness." He says, "The more people who read and believe in this book, the stronger the evil power will become, and the day when the monsters will be resurrected on earth will be near." Furthermore, Kane reveals that Trent himself is the protagonist of "In the Mouth of Madness," and that the terror he has experienced up until now is the insane world of "In the Mouth of Madness." Kane's agents tried to kill Trent because they believed that if the protagonist of "In the Mouth of Madness" died, the novel would cease to exist. "In the Mouth of Madness" was an evil bible that would destroy humanity and create a new world. Kane assimilates himself with the door that opens the world of darkness, and releases the monsters lurking in the darkness onto the surface.

Trent, desperately running away from the monsters, rolls over and realizes he is on an ordinary country road. He throws away or burns the manuscript of "The Mouth of Madness" that he was holding, but for some reason it returns to him. Trent visits Harglow and explains the situation, but Harglow says that he does not know the woman named Styles, that he has already received the manuscript from Trent, and that "The Mouth of Madness" is breaking best-selling records. What's more, it has already been made into a movie and will be released soon.

At a bookstore in town, people were lining up to buy "Mouth of Madness." Trent suddenly swung his axe at a young man reading "Mouth of Madness." The young man's eyes were the same as Kane's agent's.

After hearing Trent's story, Dr. Wrenn leaves the room saying he will surely return to help, but his story is not believable. Soon, strange screams and shrieks can be heard outside Trent's room, and after a while, silence returns. When he leaves the room, he finds that something has happened, with everything scattered everywhere and fresh blood splattered everywhere. Unable to decide whether this is reality or a hallucination, Trent heads towards the city and finds a cinema showing the film "In the Mouth of Madness." There, alone in the empty auditorium, he watches the film in which he is the main character and laughs maniacally...



STAFF PROFILE

■スタッフ・プロフィール

■Special Effects

Industrial Light & Magic

Industrial Light & Magic, a company that has unleashed many technological and creative innovations, was founded by George Lucas in 1975 and is the group that has revolutionized visual effects and created some of the best and most unimaginable images in the history of cinema.

Among the more than 90 films produced, their films have won 12 Academy Awards for Best Special Effects, five Oscars for Best Technical Effects, and six BAFTAs.

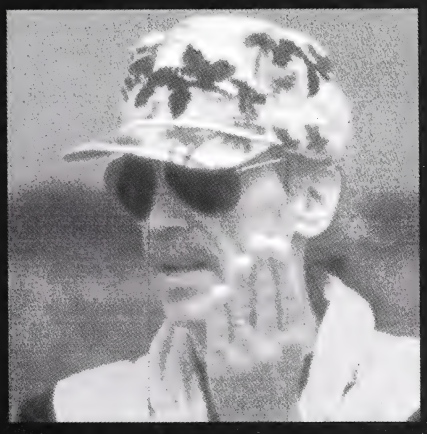
ILM's cinematographic magic can be seen in films such as Jurassic Park, E.T., Who Framed Roger Rabbit, Forever Beautiful, The Abyss, the Indiana Jones trilogy, Hook, Star Trek 6, Terminator 2, Backdraft, Ghost, Ghostbusters 2, Willow, Miracle on 8th Street, Inner Space, The Witches of Eastwick, Young Sherlock, Back to the Future Parts I, 2 & 3, Cocoon, The Dark Crystal, Poltergeist, Dragon Slayer, and countless others.

Their most recent work includes "The Flintstones," "The Mask" and "Schindler's List," and they have also won Emmy Awards for their work on the TV movies "The Ewok Adventure" and "The Battle of Endor."

■Script

Michael De Luca

In the Mouth of Madness is the second screenplay by New Line Executive in Production Michael De Luca; his first was A Nightmare on Elm Street: The Final Nightmare, the final film in New Line's hit series A Nightmare on Elm Street. De Luca first worked at New Line's New York office as a student part-timer. After earning his degree in film from NYU's Tisch School of Cinema, he joined New Line full-time.



■ Director

John Carpenter

This is John Carpenter's 16th film as a director. After winning an Academy Award for his 1970 short The Resurrection of Bronco Billy, which he shot while studying cinema at the University of California, San Francisco, Carpenter went on to make a string of low-budget, highly profitable and critically acclaimed films, including Dark Star, Fortress Police, and Halloween, which grossed more than $75 million worldwide despite having a budget of just $300,000.

Following the success of "Halloween," he continued to make hits in the genre, such as "The Fog," "They Live," "Paradigm," and "Christine," solidifying his reputation. He is also known as an action movie director, having worked on "New York 1997," "The Thing," and "Ghost Hunters."

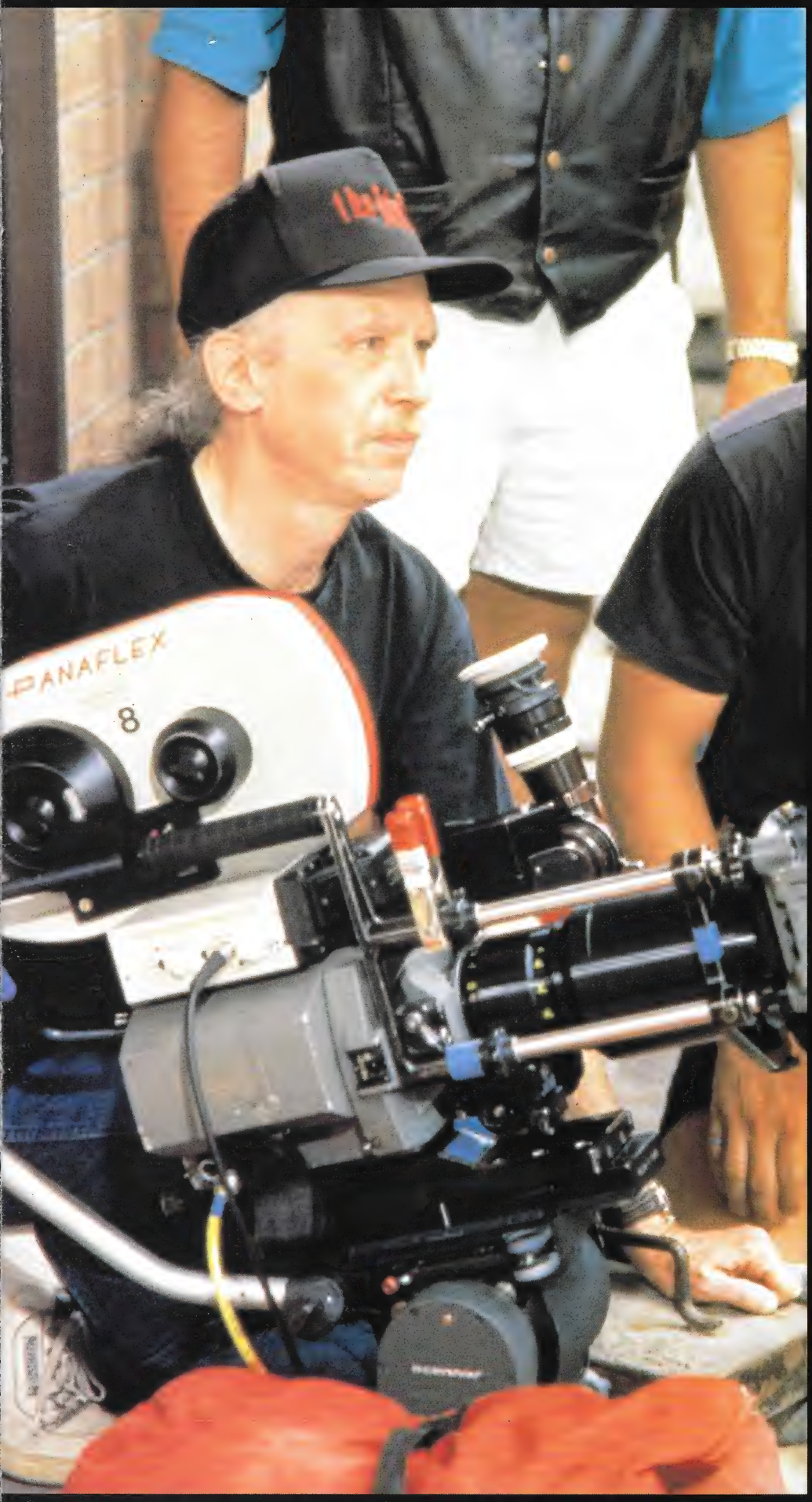
His other work includes the comedy thriller "The Invisible Man" and the sci-fi love story "Starman." He has also directed the small theater films "Someone's Watching Me" and the biopic "Elvis."

As a screenwriter, Carpenter has written the feature Eyes. He has also written the screenplays for Halloween 2, The Philadelphia Experiment, The Black Rider, and the TV Western El Diabio. Carpenter currently stars as the host (and director) of the Showtime horror anthology series Body Bags.

INTERVIEW

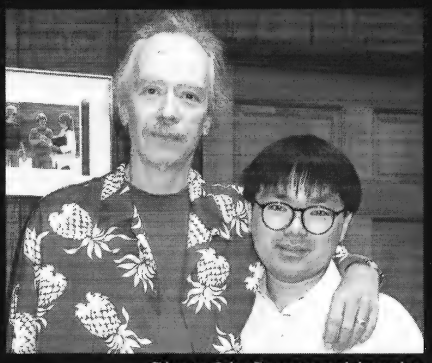
[Director Interview]

Mouth of Carpenter



Film critic **Yoshiaki Washizu**

The following is an interview with director John Carpenter about his new film, "In the Mouth of Madness" (held in his office in July 1994). It touches on the insanity and horror of this film, so we recommend that you read this after seeing it.



Director John Carpenter and the author

-When was the script for "In the Mouth of Madness" first brought to you by Michael De Luca of New Line Cinema?

"I first read the script in 1988. It's not that I didn't like it at the time, but I thought it was a work full of imagination and a strange kind of horror. I had made two horror films in a row prior to that ('Paradigm' and 'They Live'), so I wanted to try making a film in a different genre in between. Then, at the end of 1992, I was brought the revised script again, and I made up my mind."

-Was the reason you turned down the offer because you wanted to erase your image as a horror director?

"I want to portray myself as a horror director in the future. I don't think it's something that can ever be wiped away."

-What was the script that was first brought to you?

"From the very first screenplay, it was written with great respect for the novels of Lovecraft, who died in the 1930s and wrote some of the most amazing and horrifying horror stories, comparable to Edgar Allan Poe. I think he's one of the greatest writers of the century."

-The title "Mouth of Madness" really makes an impact. What meaning did you put into it?

"I wanted to create an abnormal and strange title that would grab people's attention and interest. I also wanted to create a visual image of John Trent running away from the back of his throat, and yet with someone chasing him. I wanted to create the feeling of Trent screaming, the scream of a psychopath."

-That's why the floors of the psychiatric hospital and the black tunnel that appears inside the church are made into

INTERVIEW

[Director Interview]

Mouth of Carpenter

sets that are long and narrow, like a throat, with depth.
"That's right."
-What new challenge does this film pose for you as a director?
"The story centers around a horror writer, whose novels become reality and he becomes a god-like figure. This is a difficult concept, and I thought that getting the audience to understand this was a new challenge. This is not a traditional horror film, but a completely new, forward-thinking, radical piece of work. So I thought it would be very difficult to get the audience to understand it."
-"In the Mouth of Madness" contains various elements of horror depending on the audience's sensibility. First, it can be interpreted as a world of madness created by Trent's delusions. Second, it can be interpreted as a post-apocalyptic film about the end of humanity, depicting the invasion of the human world by the world of darkness. Anyway, when I first saw it, I felt mentally unstable. Did you intend to make such an innovative horror film from the beginning?
"That's right. You can see that Trent is really crazy and that none of it is real, or you can see that what Kane is writing is real and that Trent isn't crazy. There are multiple layers of structure within one work... I was fascinated by that and wanted to create it."
-I feel like this is a horror film that's a cut above Carpenter's previous horror films.
"2001: A Space Odyssey elevated science fiction movies, and with this I wanted to elevated horror movies."
-When making this film with a Lovecraftian touch, were there any points you paid attention to?
"I started reading Lovecraft's novels when I was about 8 or 9 years old. This is Lovecraft's mythological world. 'A race more ancient than humans. They were invaders from other dimensions and other worlds, and at one time ruled the Earth. But they were wiped out and driven out of our world. They secretly wished to reclaim our Earth once again, and then they were resurrected.' This is called the Cthulhu Mythos, and it is the legend of Cthulhu, the god of monsters. This is what I wanted to express."
-In Mouth of Madness, various authors have published novels about the Cthulhu Mythos inspired by Lovecraft's novels, but is this the Cthulhu Mythos written by John Carpenter?
"Yes. This is my version of the Cthulhu Mythos, and Lovecraft himself is the model for Sutter Kane. The horror novel "Mouth of Madness" is comparable to the Necronomicon (a book that records the Great Ones and evil gods that existed before the birth of humankind on Earth)."
-There are many Lovecraft films, but are there any you would call a Lovecraftian film?
"I don't think there have been any faithful film adaptations of Lovecraft's novels. They are very difficult to adapt into films, and his novels are terrifying beyond the written description. You need to turn the screams of terror into images, and how do you do that? That's why I don't think there are any that have been done correctly, and so I don't have a favorite Lovecraft film. Lovecraft's horror is a horror that works inside your head, and I wanted to make a terrifying work that is exactly like a Lovecraft novel."
-What kind of novel do you think drives people insane?
"They are Lovecraft novels, including 'The Wanderer in the Dark,' 'The Colour Outside,' and 'The Dunwich Horror,' to name a few."
-Lovecraft apparently had dreams, often wrote them down, and used them in his writing. Do you ever get ideas from dreams?
"I wish I could dream and use it as an idea for a film, like Luis Bunuel or Dario Argento. Unfortunately, my dreams are too ridiculous to be used in a film (laughs)."
-What drove John Trent to paranoia?
"Trent is very cynical and skeptical. He reads horror novels and doesn't understand people who get scared, but then the stories start to become real and his mental world starts to crumble. It's a lot of fun to turn the tables on the main character, who is representative of the audience."
-Is the world of darkness a metaphor for something? For example, it could be interpreted as the world of darkness driving reality. Kane's book has caused riots and police violence, and it's happening in the reality we live in.
"You could say that to some extent. But there's a big debate in America about the idea that the violence depicted on TV and in movies actually has an impact on people, and I don't believe that. But here, fantasy becomes reality, so in that sense it may be a metaphor. But hopefully, people don't think that's the whole story. I hope people will scream before they think."
-Why do churches, religion, and God appear frequently in Carpenter's films? There is also a creepy Byzantine-style church in "In the Mouth of Madness."
"I never set out to express my own views on religion. In the story, Kane becomes evil, a twisted god, an evil deity... so I let him express his views in the film, but they are not my views. Personally, I am skeptical of all religions..."

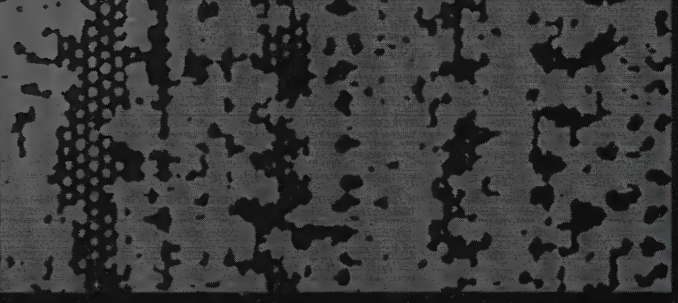
-There are a lot of monsters in this film, but they writhe in the darkness and aren't shown blatantly. A normal director would show everything as if they were making a monster. What is Carpenter's policy when it comes to depicting monsters?
"That has a bigger impact on the audience. Not showing gives the audience a sense of fear that something is lurking in the shadows, rather than showing it. It's the same effect that Lovecraft used words to make us feel scared."
-So it stimulates the imagination.
"The imagination doesn't work by looking at things with the eyes."

-So then, what are your thoughts on works that blatantly show monsters?
"I shot a monster that appeared in a bright place in 'The Thing'... but it depends on the story. The impact it has on the audience varies depending on the story. But if you're going to show it, it has to be incredibly well made and incredibly scary. After 'The Thing' was finished, I thought, 'My God, what else can I do?' So this time, I wanted to express fear in a different way."

-At the end of the film, the entire city turns into ruins, and the movie theater showing "In the Mouth of Madness" is shown. It can be interpreted in many different ways depending on the viewer, but what was your intention behind it?
"My intention is for the audience to believe that their own imagination is correct. Just think as you feel. Whether it's the delusion of a psychopath or a real event, your own sense of what you believe should become clear. You may find this pessimistic and extremely absurd... Also, I like movies within movies, and they are like mirrors in a hall, and you can't tell what is real and what isn't... They are meant to have a kind of hallucinogenic effect."
-What is Carpenter's directing style, in simple terms?
"It's intuition. It's not something that's planned, it's something that comes out of the subconscious when I'm creating, and I direct it as I think about it."
-The version of Carpenter's film that was first released in theaters is always the director's cut. What do you think about that? (There were some rumors that "Mouth of Madness" would be re-edited because some parts were a little difficult for general audiences to understand.)
"Sometimes directors want to include everything they've shot, but I don't do that. If cutting improves the film, I don't hesitate to cut. The most important thing is the story, so I don't care about things like my own ego or glory. I make films to tell a story."
-Major blockbusters give you a sense of catharsis while you're watching them, but it fades away after a while. For me, Carpenter's films leave an impact on me, stay in my mind forever, and have the power to make me think. What does film mean to you, Director Carpenter?
"I think a film can be any style. I don't think it's ever one thing. It can be entertainment, it can be moving, it can be fear, it can be joy, it can be love, it can be shocking, it can make you scream... it's a very emotional thing. There are films that are so terrifying that you are obsessed with them and you can't forget parts of them for days. I think a good film, a great film, is one that stays in your mind for a long time."
-Finally, I'd like you to give a message to Japanese movie audiences...
"Director Akira Kurosawa once said, 'If a film director has a message, he just holds up a sign and shows it.' Film directors don't have messages. It's all in the film. I want people to watch my films, enjoy them, and be scared to death."

The appeal of "In the Mouth of Madness" is that various scenes and lines stimulate the viewer's imagination, expanding the world of madness depicted by Carpenter. Therefore, the interpretation of each scene and line will vary depending on the viewer. If I may say one last personal subjective comment, the movie "In the Mouth of Madness" that we are watching is itself the crazy novel "In the Mouth of Madness" written by Kane, the new bible of the new world, and the "In the Mouth of Madness" that Kane created to create madness. From another perspective, it is also the Necronomicon created by Carpenter (do you get it?).

In any case, the shock of the horror of "Mouth of Madness" is proportional to the limits of the viewer's imagination. This is amazing, it's not a movie anymore.



In The Mouth of Madness

IN THE MOUTH OF MADNESS

PRODUCTION NOTES

■プロダクション・ノート

"There is no one else who could have directed this movie other than John," De Luca said of his feelings for this project. This is De Luca's second screenplay for New Line (the first was "A Nightmare on Elm Street: The Final Nightmare"). Carpenter said, "Michael came to me with the script. It was a great script. It was in the same genre as a lot of my other works, but I felt it was a new challenge."

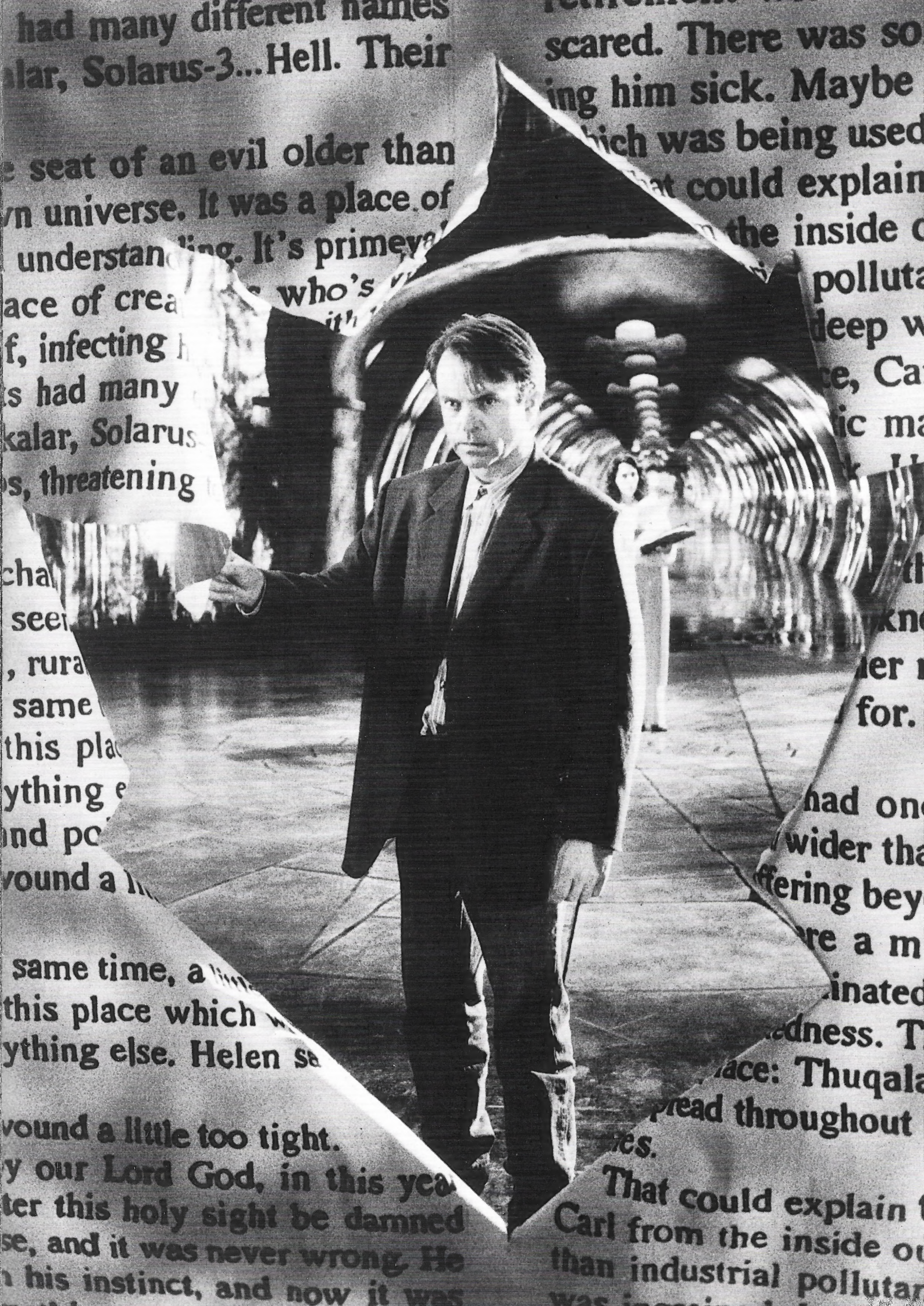
Carpenter added, "It was great to work with Sam again. He's a great actor. He makes my job easier." De Luca agreed with Carpenter about the film's star, Sam Neill, who reunited with the filmmakers after the success of the 1991 comedy-thriller "The Invisible Man" and has recently starred in commercially successful films such as "Jurassic Park" and "The Piano," for his critically acclaimed performance. "Having Sam there really elevates the project," De Luca said confidently.

It should also be noted that the film was produced with the participation of two of Hollywood's biggest special effects workshops: Academy Award-winning Industrial Light & Magic and KNB EFX Group, a group of top-class special effects designers.

To bring Carpenter's vision to life, ILM is the film's visual effects supervisor, as well as the digital computer graphics and special effects that are featured in the film, including the paintings and the prophetic writer's ultimate fate. KNB's magic is in the makeup, miniatures and an 18-foot monster operated by 20 people. This particular monster was so large that it was transported by train from KNB's warehouse in Los Angeles to the filming location in Toronto.

Art director Jeff Zinn also created some fantastic sets, including the interior of Kane's black church, a plastic structure made to resemble black onyx that cinematographer Gary Kibbe backlit to give it a strange, biological texture at the film's climax.

Production began on August 23 and took place over a ten week period, with several locations in New York City and Toronto. The New England town of Hobb's End, which is set in Cain's horror novel, was set in Unionville, a town of 1,200 people about 20 miles outside of Toronto.



A movie theme park will be created.

【Opening on October 10th】

● Studio Tour

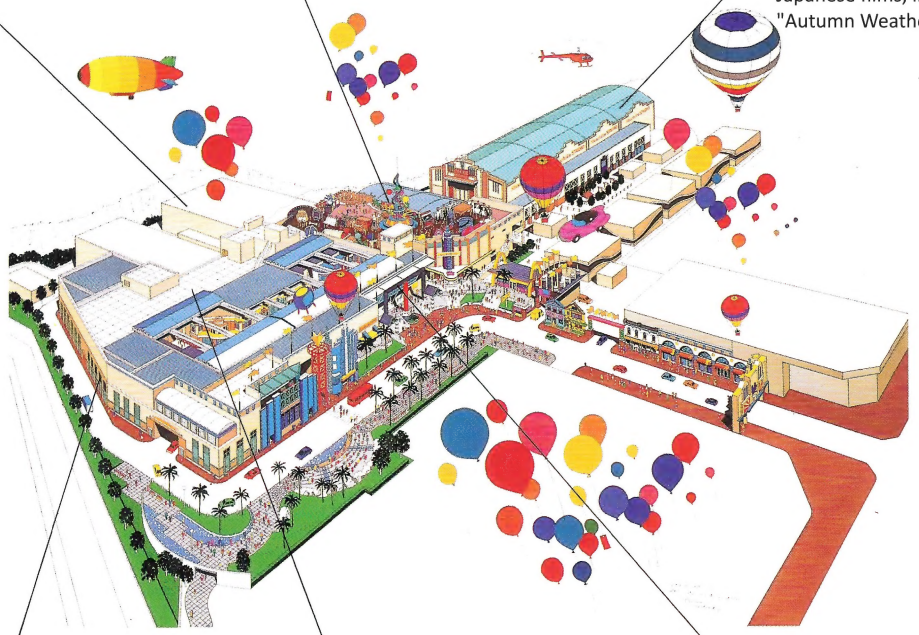
Here you can observe the actual filming site.
You can even hear the staff breathing,
and feel the tension on set.
We also plan various large-scale events here.

● Japanese Film Zone (Jidaimachi)

On the south side of the first floor,
A town with moats and swaying willows,
just like in a period drama - we have recreated
Kyoto from the Edo period. You can also enjoy a
haunted house and a theater-style restaurant.

●No. 1~4 Studio

This large building is commonly known
as "Kamaboko Studio."
The name comes, of course, from its shape.
With a history of over half a century, this
studio has produced some of the most iconic
Japanese films, including "Your Name" and
"Autumn Weather."

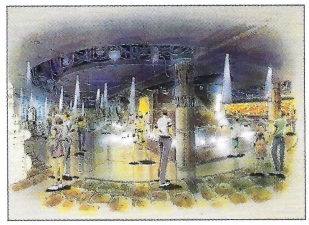


● Japanese Movie Zone (Shibamata area)

On the north side of the first floor, the approach
to Taishakuten Temple in Shibamata, Katsushika,
which is familiar from the TV drama "Otoko wa
Tsurai yo," has been recreated using tricks unique
to the film. Also on this floor, you can visit the
Cinema Factory, where you can learn everything
there is to know about movies.

●Future Video Zone

The entire third floor is set as a
planet. Here you can "experience"
a world of futuristic images created
using the latest imaging technology
and spatial design.



●American Cinema Zone

As soon as you step inside the building, you will find
yourself in the dream city of Hollywood! A shop with
a collection of American movie character goods will
also open on the street inspired by the 1950s.

This fall, a new indoor theme park will open at Shochiku Ofuna Studios, home of masterpieces such as "Tokyo Story" and "Your Name." Taking advantage of the company's 100-year track record, cutting-edge imaging technology, and deep international networks, this is a whole new world where you can enjoy movies with all five senses. This is Japan's first studio theme park, "Kamakura Cinema World."

Cinema KAMAKURA World

Kamakura Cinema World

Shochiku Co., Ltd. Kamakura Cinema World Sales and Promotion

〒Office 1-13-5 Tsukiji, Chuo-ku, Tokyo 104 TEL03-5550-1391

百年松竹

〈CAST〉

JOHN TRENT……SAM NIELL
RINDA STYLES……JULIE CARMEN
SUTTER CANE…JURGEN PROCHNOV
YARBROUGH ……JOHN GROVER
JACKSON HARGLOW……CHARLTON HESTON
DR. WRENN ……DAVID WARNER
ROBINSON……BERNIE CASEY

〈STAFF〉

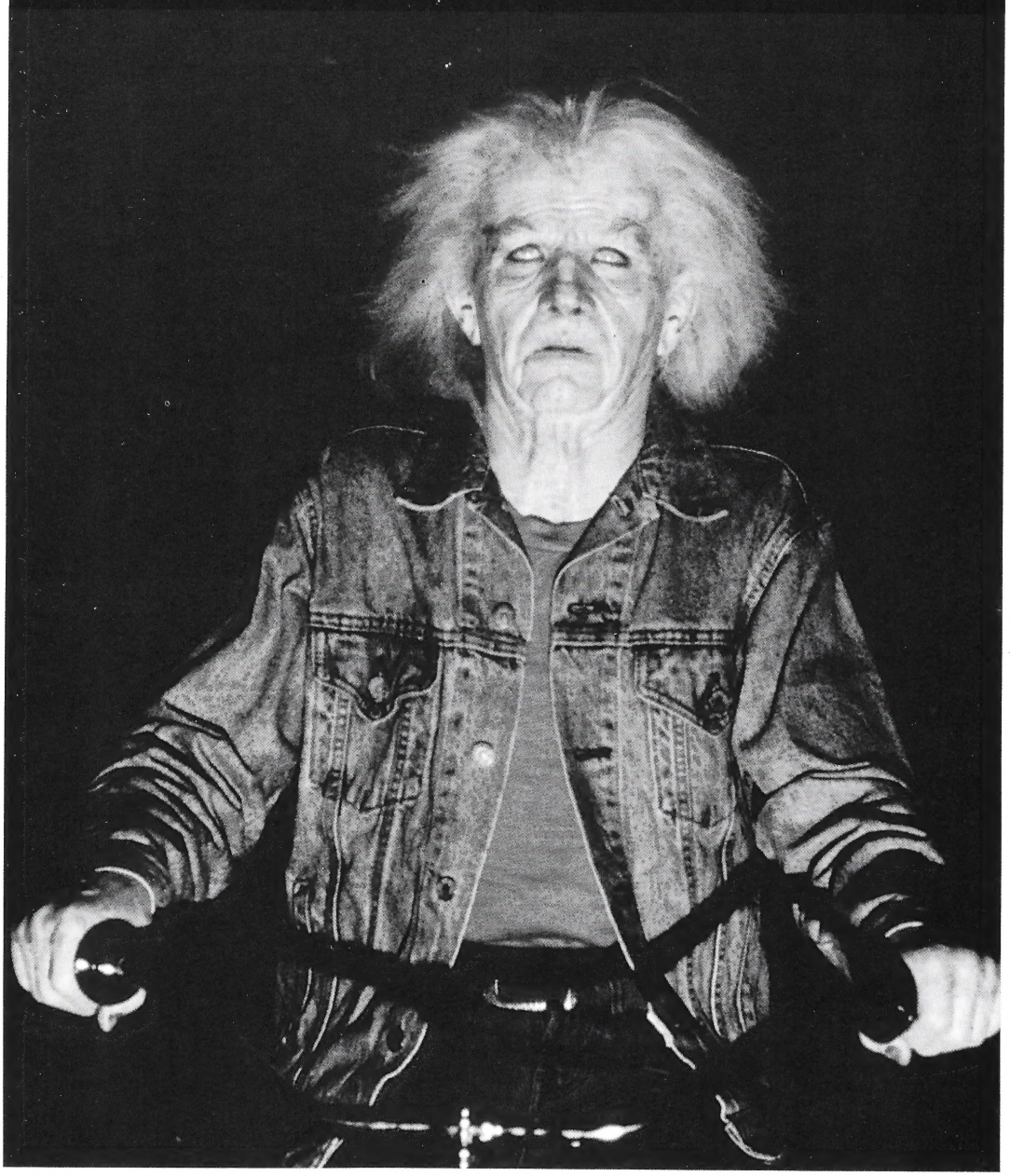
SPECIAL MAKE-UP EFFECTS by ……KURTZMAN
NICOTERO&BERGER EFX GROUP,INC.
SPECIAL VISUAL EFFECTS by……INDUSTRIAL LIGHT&MAGIC
Music ……JOHN CARPENTER&JIM LANG
Production Designer ……JEFF STEVEN GINN
Editor……EDWARD A WARSCHILKA
Director of Photography……GARY B.KIBBE
Associate Producer ……ARTIST ROBINSON
Written by ……MICHAEL DE LUCA
Produced by……SANDY KING
Directed by ……JOHN CARPENTER

〈キャスト〉

ジョン・トレント……サム・ニール
リンダ・スタイルズ ……ジュリー・カーメン
サター・ケーン ……ユルゲン・プロホノフ
ヤーブロウ……ジョン・グローバー
ジャクソン・ハーグロウ ……チャールトン・ヘストン
ウレン博士……デヴィット・ワーナー
ロビンソン……バーニー・ケイシー

〈スタッフ〉

特殊メイク……KNBエフェクツ
特殊効果……インダストリアル・ライト&マジック
音楽……ジョン・カーペンター&ジム・ラング
プロダクション・デザイン……ジェフ・スティーブン・ジン
編集……エドワード・A・ワーシルカ
撮影監督……ゲイリー・B・キッビ
共同製作……アーティスト・ロビンソン
脚本……マイケル・デ・ルカ
（ノベライゼーション：学研ホラーノベルズ刊）
製作……サンディ・キング
監督……ジョン・カーペンター



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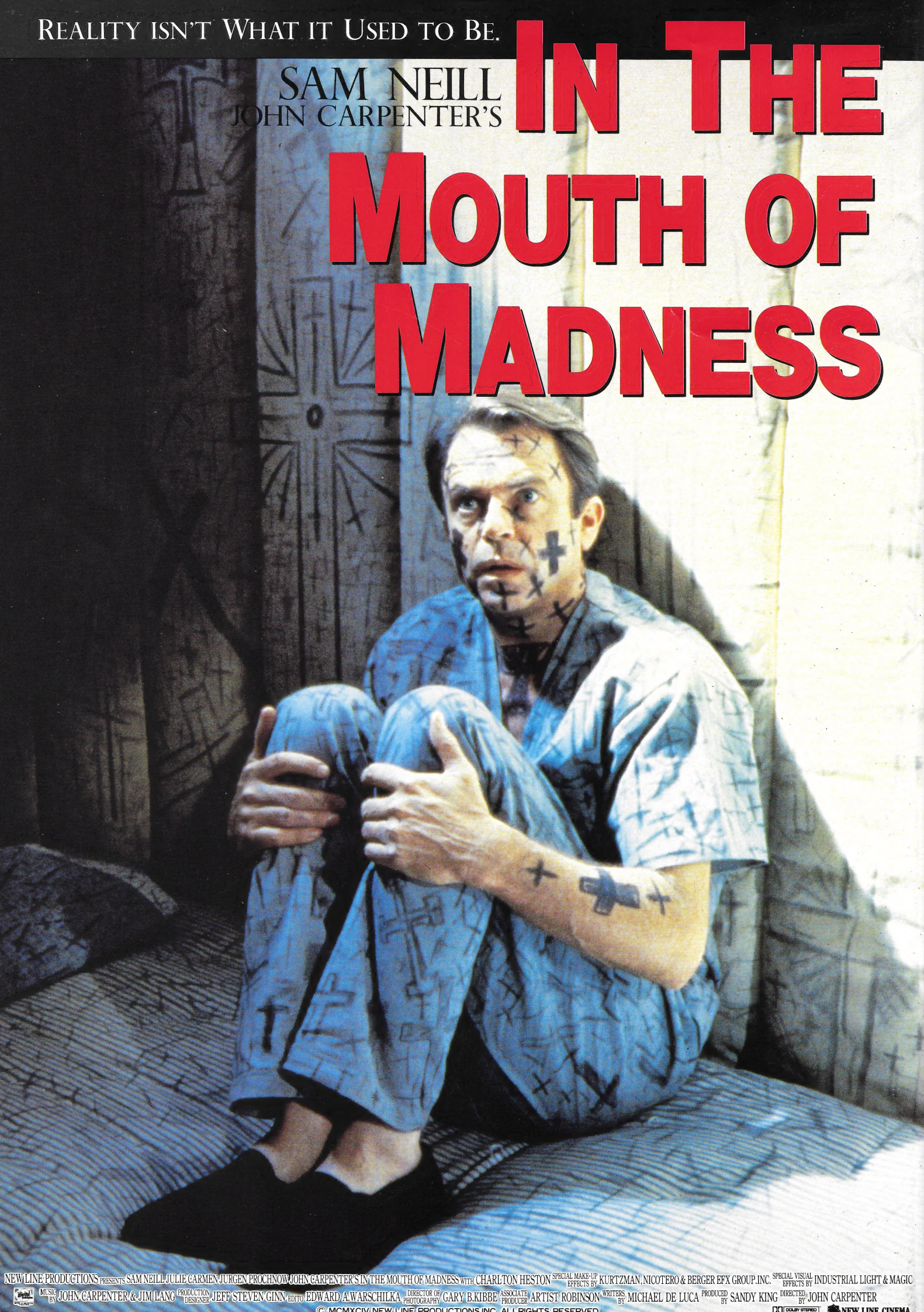
REALITY ISN'T WHAT IT USED TO BE.

SAM NEILL

JOHN CARPENTER'S

IN THE MOUTH OF MADNESS



NEW LINE PRODUCTIONS PRESENTS SAM NEILL JULIE CARMEN JURGEN PROCHNOW JOHN CARPENTER'S IN THE MOUTH OF MADNESS WITH CHARLTON HESTON SPECIAL MAKE-UP EFFECTS BY KURTZMAN, NICOTERO & BERGER EFX GROUP, INC. SPECIAL VISUAL EFFECTS BY INDUSTRIAL LIGHT & MAGIC MUSIC BY JOHN CARPENTER & JIM LANG PRODUCTION DESIGNER JEFF STEVEN GINN EDITO EDWARD A. WARSCHILKA DIRECTOR OF PHOTOGRAPHY GARY B. KIBBE ASSOCIATE PRODUCER ARTIST ROBINSON WRITERS BY MICHAEL DE LUCA PRODUCED BY SANDY KING DIRECTED BY JOHN CARPENTER

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NEW LINE CINEMA